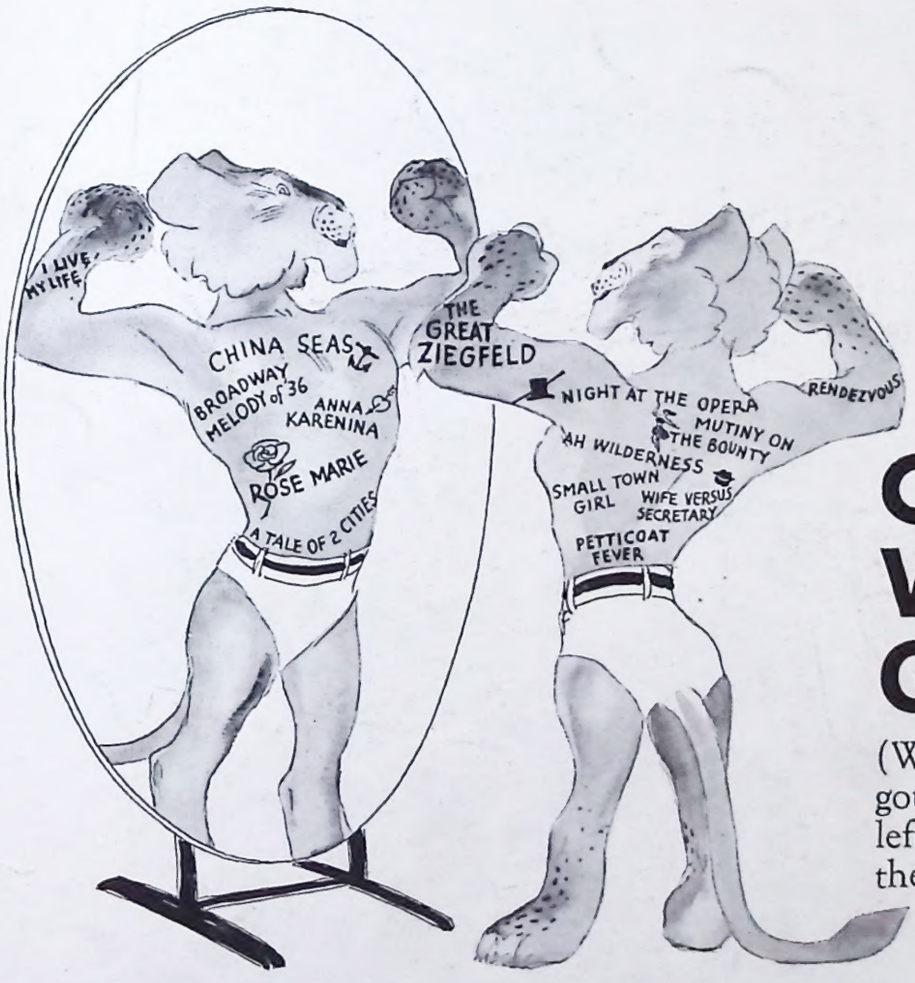
44 to 52 Features on M-G-M 1936-37 Program

CANADIAN MOVING PICTURE DIGEST

Vol. 28, No. 4 TORONTO 2, CANADA May 16th, 1936



COVERED WITH GLORY!

(What will Leo do now? He's got only a few choice locations left and the tattoo artist is on the way over to add titles of other great M-G-M entertainments to come!)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

OF IMMEDIATE IMPORTANCE!

In order to lose no time we are rushing to press with the material below. It is only a small part of the nationwide avalanche of newspaper publicity on THE JONKER DIAMOND, the most sensational topic of the day. Take this page to your local Art Sign Shop. Have them enlarge the news flashes to one-sheet size or bigger for your theatre front and imprint title in red over clippings! Book immediately M-G-M's dramatically pictured short subject "THE STORY OF THE JONKER DIAMOND" thrillingly described by PETE SMITH. Please work fast! This is SHOW BUSINESS!

Cleaves 726-Carat Diamond
Kaplan Makes Perfect Job of Cutting Jonker Stone After Studying It a Year.
$2,000,000 Jonker Diamond Cut Into 3 Perfect Pieces
Jonker Diamond Split in 3 Parts
VALUE DOUBLED
FOUND BY POOR DIGGER
JONKER DIAMOND SPLIT IN THREE PARTS
CUTTING JONKER DIAMOND INTO 12 PARTS
Biggest Diamond Survives Million-Dollar Operation!
SLICING FAMOUS JONKERS GEM IN THREE
ALL FROM JONKERS GEM
Cleaving World's Largest Diamond
726-Carat Diamond Successfully Split

Industry Representatives Meet Ottawa, Protest Unjust Taxation Non-Resident Producers

Canadian Moving Picture DIGEST

Established 1915

Publication Weekly

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259 Spadina Ave., Toronto

RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

Published by Canadian Moving Picture Digest Company, Limited

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Vol. 28, No. 4 | TORONTO 2, CANADA | May 16th, 1936

DISTINGUISHED APPROBATION

BEING on the "inside looking out," may develop Experience, but may not develop a sense of Observation, the latter which may receive a better impetus from a position, designated as "being on the outside looking in".

It is always interesting to learn what the public, made up of the masses; and the minority public, made up of selected groups, think of the efforts of those actively engaged in the Motion Picture Industry.

Through the Digest's International Press Film Service, special numbers of The Digest, and reprints from the Canadian Moving Picture Digest, also copies of our weekly publication are mailed to public officials, leading newspapers in Canada, the United States, and Great Britain.

You will be interested to read what they say about The Digest, since we all stand reflected in each other's glory, or stand discredited, by what each of us represents, and what we represent as a whole.

GOVERNMENT HOUSE
TORONTO

May 6, 1936.

Dear Miss Lewis:

His Honour the Lieutenant Governor has asked me to thank you for your kindness in sending him a copy of the King George V Memorial Moving Picture Digest.

It is interesting and very well done and His Honour wishes to congratulate you.

Yours truly,
(Signed) G. P. Dymond,
Official Secretary.

THE PREMIER
Halifax, N.S.

Fourth May, 1936.

Dear Madam:

I have to thank you for your kind letter of April 28th and the copy of The Canadian Moving Picture Digest, with the editorial and write-up of the rescue of the men entombed at the Moose River Mine.

It is very kind of you to speak as you do of the efforts which we made here to effect the rescue.

Yours very truly,
(Signed) A. Macdonald.

Miss Ray Lewis,
The Canadian Moving Picture Digest,
259 Spadina Avenue,
Toronto, Canada.

MINISTER OF PUBLIC WORKS & MINES
Province of Nova Scotia

Halifax, Nova Scotia,
May 8, 1936.

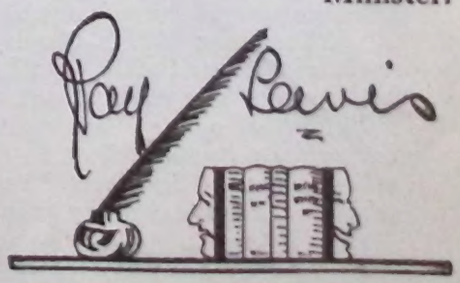
Miss Ray Lewis,
The Canadian Moving Picture Digest,
259 Spadina Ave.,
Toronto, Ont.

Dear Miss Lewis:

This is to acknowledge your letter of April 28th, offering congratulations to those who were engaged in the rescue work at Moose River.

Your letter was appreciated very much and will be handed to the other men who assisted in the good work.

Yours very truly,
(Signed) M. Dwyer,
Minister.



RAY

RAY LEWIS

PRESENTS

METRO-GOLDWYN-MAYER is following the tradition of "The Play's The Thing". Remember the Shakespearean introduction of this line in "Hamlet"? Hamlet, who instructs his players in the manner in which they are to present a play, which he has written, a play which deals with the murder of the King, his father, following in its recital the story related to Hamlet by the ghost of his father.

Hamlet's uncle, now King, is the murderer, the ghost tells Hamlet. Poison was poured into his father's ear, whilst he was sleeping. Hamlet's uncle was the murderer, who poisoned Hamlet's father, because he, the uncle, had a lusty desire to possess his brother's Queen, and Crown.

After the rehearsal of the players, Hamlet exclaims, "The play's the thing, in which I catch the conscience of the king".

"THE PLAY'S THE THING" has, since Shakespeare's time, become identified with the Drama, and is used to emphasize the importance of story value.

Metro-Goldwyn-Mayer senses this importance of story material by securing the largest writing staff in M-G-M history, for the production of its 1936-37 program. 103 writers, at the present time, are working on M-G-M's features. Recent contracts signed are with George S. Kaufman, well-known playwright, whose latest hit is "First Lady", enjoying one of those "long runs" on Broadway; S. N. Behrman, author of another Broadway success, still "in the money", and titled "End of Summer".

William Stevens McNutt, Robert Benchley, Ladislaus Fodor, famous Hungarian author; Dashiell Hammett, author of 'The Thin Man" and "The Maltese Falcon"; Samson Raphaelson, author of that much discussed, "Accent On Youth"; R. C. Sheriff of "Journey's End" fame; James Hilton, English author, now working with Frances Marion on "Camille" for Greta Garbo, are just a very few of those playwrights, who will write excellent story material for excellent stars and players, material which world-famous directors will build into excellent entertainment for a world public of motion picture patronage.

THE EVENING NEWS, New Glasgow, May 7th, gave The Canadian Moving Picture Digest, the compliment of republishing our editorial, "Ten Days Which Shook Canada", devoting to our editorial one-half of its editorial space. The editor of The Evening News prefaced our editorial as follows:

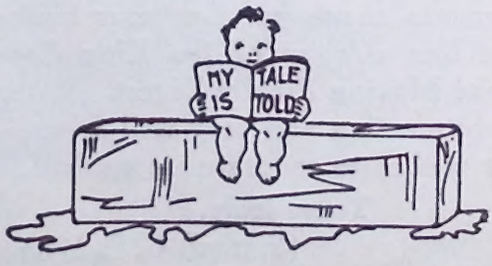
"The Evening News takes pleasure in reproducing the following tribute to Pictou County's valiant heroes of the Moose River Mine cave-in, which appeared editorially in The Canadian Moving Picture Digest (Toronto), issue of April 25th. Incidentally, The Digest says that a well-known film company is planning to produce a story of this Miracle of Moose River, which may be called 'Miracle Men', or 'Buried Alive', or 'Ten Days Which Shook Canada'. Another suggested title is 'Draegermen Courage'."

THE Editorial of The Digest follows the introduction. Warner Bros.-First National is now producing "Draegermen Courage", based on the real story of the Moose River Mine, Nova Scotia, cave-in, resulting in the entombment of three men, one who died after being trapped in the mine for seven days, the other two being brought out alive, after being in the mine for ten days. Over $70,000 was contributed through public subscription to the Miners' Rescue Fund, which was distributed to the Draegermen, and all who assisted in the Rescue work.

We regret to report, that one of the Draegermen, Joe Campbell, 27 years old, prominent in the Rescue work of the mine-promoters, was killed in a mine, at Stellarton, N.S., on Wednesday, May 13th. Campbell met his death in the MacGregor shaft. What is termed a "roaring coal trip", a string of loaded cars returning to the surface, struck Campbell, killing him instantly. Campbell was at a depth level of 4,000 feet.

Joe Campbell was among the miners and draegermen in the Reynolds Shaft when the last barrier to Dr. Robertson and Alfred Scadding was broken through, ten days after the cave-in at the mine. He was on a fishing trip with some other miners, when they heard of the Moose River gold mine collapse, and the imprisonment of the three mine-owners. Campbell said, "We'll have to go boys". He shared in the Rescue Fund. Last Saturday he took a trip to Boston, returning to work in the mine last Monday. Wednesday he was killed; all in the life of the miner.

I WENT down a mine this year, in Wales, 2,700 feet, and walked one mile and three-quarters to the coal face of the mine. No blackness was as black, I thought, as that tunnel through which I walked, head bent to avoid projections of broken steel. But more of this adventure next week.



Leslie Boosey, British Performing Right Society Head in Ottawa

The master prints of **'THE GREEN PASTURES'** and **'ANTHONY ADVERSE'** have arrived safely at the New York office of **WARNER BROS.** Their distribution will be guarded as closely as their transportation.

British Film Digest

Special to The Digest from our London Correspondent, Dennison Thornton.

RESULTS of "Film Weekly's" eighth annual ballot to determine the ten best British pictures and the ten best British performances during 1935 make interesting reading.

By an overwhelming majority "The 39 Steps" was voted the best film. This was a G-B production co-starring Robert Donat and Madeleine Carroll and directed by Alfred Hitchcock. Korda's "The Scarlet Pimpernel" came second and B. & D.'s "Nell Gwyn" (of cleavage fame) was placed third. Others were voted in the following order: "The Man Who Knew Too Much" (G-B Hitchcock), "Sanders of the River" (Korda), "Escape Me Never" (B. & D.), "The Clairvoyant" (G-B), "Jew Suss" (G-B), "Scrooge" (Twickenham) and "Heart's Desire" (B.I.P.).

This voting gives G-B top honours with four pictures out of ten, with B. & D. and Korda tieing for second prize with two each, out of ten.

Elisabeth Bergner Tops Poll for Best Performance

FOR the best performance of 1935 Elisabeth Bergner easily topped the polls for her work in "Escape Me Never" (B. & D.). Robert Donat and Leslie Howard competed strongly for second honours, with Donat finally emerging victor for his performance in "The 39 Steps" (G-B), and Howard taking third position for "The Scarlet Pimpernel" (Korda).

Others in order of voting were Anna Neagle in "Nell Gwyn" (B. & D.), Leslie Banks in "Sanders of the River" (Korda), Conrad Veidt in "Jew Suss" (G-B), Peter Lorre in "The Man Who Knew Too Much" (G-B), Claude Rains in "The Clairvoyant" (G-B), Peggy Ashcroft in "The 39 Steps" (G-B), and Raymond Massey in "The Scarlet Pimpernel" (Korda).

Here again G-B claimed acting laurels in four pictures out of ten, twice for "The 39 Steps". Korda comes second with three out of ten, and B. & D. third with two out of ten.

The Bergner vehicle, "Escape Me Never" was directed by her husband, Dr. Paul Czinner.

Now draw your own conclusions from the voting!

Newsy British Bits

PETER LORRE made a personal appearance at the Plaza on the occasion of the premiere of "Crime and Punishment" . . . Noah Beery, who has been working steadily in British films ever since he arrived here to play in "King of the Damned", has an important role in the new Wainwright-Universal subject, "The Crimson Circle" . . . Gracie Fields' latest, "Queen of Hearts", in its third week at the new Paramount Theatre . . . Monty Banks busy directing "The Gay Adventure" for Grosvenor . . . Mystery enshrouds the Anna Sten film, "A Woman Alone", and the Cary Grant opus, "The Quest of Ernest Bliss", both made by Garrett-Klement. Although both pictures were finished some time ago nothing further has been heard of them . . . "She Shall Have Music," Julius Hagen's Jack Hylton musical show, doing big business at the Regal, Marble Arch . . . "Wedding Group", a Fox-British quota film in which Fay Compton appears as Florence Nightingale, is having a charity premiere in aid of the Red Cross Society . . . "October", a Soviet film dealing with the overthrow of the Czarist regime, has been passed for exhibition at the Forum Theatre. The picture was previously held-up owing to censor difficulties . . . Universal's "Werewolf of London" has been banned in the town of Rotherham . . . Sam Goldwyn attended the premiere of "Strike Me Pink" at the London Pavilion. Incidentally, at the premiere Gaumont-British News pictures of German troops re-entering the Rhineland were booed, hissed and cat-a-wauled! . . . Campbell-Black, winner of last year's England to Australia air-race, has been appointed aviation manager of Gaumont-British. He will be in charge of a fleet of G-B airplanes which will carry news "specials" to all parts of the country . . . Harmonicolor, a new British colour process, has been experimented with in a new film, "Talking Hands".

"March of Time" Shows British Film Progress

THE popularity of "March of Time" over here is rapidly increasing. When this excellent "news-magazine" made its British debut the consensus of opinion was, that while it was unquestionably a brilliant and original effort it was far too American for English consumption. Since then "March of Time" directors have concentrated on a British edition of their reel, and their enterprise is now being well rewarded.

In its current English issue, for example, "March of Time" dramatizes comprehensively the growth of the British film industry during the past ten years. It opens with the passing of the Quota Act in 1927, and then shows the development of native production, and pictures of the men responsible for it. Views of the new studios at Denham and "bits" from various outstanding British productions work up to a sort of climax. The commentator refers to the success of important British films in the United States and shots of New York theatres advertising English productions illustrate his point.

The British industry should be grateful to "March of Time" for such a brilliant and interesting tribute.

Success of "These Three"

CENSOR difficulties having been overcome, United Artists are currently showing "These Three" at the Leicester Square Theatre. Trouble began on the night of the trade show of this subject when the censor refused to permit the screening at the last moment. The Board informed United Artists that the "questionable nature of certain incidents" had compelled it to hold-up the picture. As a result of this action the film received a lot of publicity in the news columns of the press, so that when it was eventually passed for exhibition public interest in it ran high.

Critics were exceptionally pleased with the picture and praised it unanimously. The conservative "Daily Telegraph" wrote: "The screen version, most skillfully

(Continued on page 9)

Louis Morris, Theatre Owner, England, Writes, "You Should Be Proud of Digest Memorial Number"

British Film Digest

(Continued on page 6)

adapted and brilliantly acted and directed, grips from the beginning, and works up to a most moving climax. There has been no better film this year".

Most of the pressmen fell heavily for the work of Bonita Granville, the "Sunday Express" representative devoting nearly a whole column to her. It is generally agreed that Merle Oberon has never done anything better and that Miriam Hopkins and Joel McCrea are happily cast.

As far as business is concerned "These Three" is keeping the turnstiles busy. Record evening crowds are reported and audience reaction is said to be excellent. The action of the censor in holding up the film has naturally created a lot of curiosity, and helped considerably to boost attendances on the first two days. Word-of-mouth advertising has done the rest.

Beverley Baxter Discusses the Industry

ADDRESSING members of the London Cinema Club recently, Beverley Baxter, M.P., the Toronto-born director of Trafalgar Films, Max Schach's new company, referred to the motion picture industry as a "fascinating and very difficult one".

He said: "It is an industry full of enthusiasm and lacking in discipline; full of good-fellowship but somehow lacking in esprit de corps; with many men of great ability and yet peculiarly lacking in co-ordination."

Giving his impressions of various prominent personalities, Mr. Baxter spoke of Isidore Ostrer, head of Gaumont-British, as: "One of the most fascinating and elusive men of this generation. Difficult, often unpractical — but I am not certain that he has not real greatness."

Of Mark Ostrer he said: "Always courteous, charming and human". And about Max Schach, this: "He has the character of a dreamer, but a practical dreamer. He is very clever and has great courage."

Independent Moves

FOLLOWING in the footsteps of Victor Saville who recently left G-B to form his own producing company, Walter Forde has resigned from the same company to enter the independent field. Mr. Forde will produce and direct his own pictures, the first of which will be "Jamaica Inn" from the novel by Daphne du Maurier. No news is forthcoming as to what studios Mr. Forde will use or through what distributing agency he will circulate his product.

In the meantime Dudley Murphy, who has just formed another independent unit, is getting down to work on his first film, "The Martyr," from Liam O'Flaherty's best-seller. Talent scouts are said to be combing Dublin for the necessary Irish players.

Edward G. Robinson Signed as Star

EDWARD G. ROBINSON has been signed to star in "Thunder in the City", the initial production of Atlantic Films, a new independent company. The picture will be made at Denham and will be for United Artists release. The story deals with a career of a London stock exchange magnet. Robinson will arrive here towards the end of May. Shooting is planned to begin on July 7.

Meet the Exhibitor

by Phil Stone

MR. SAM ULSTER, owner and manager of the Photodrome and Embassy Theatres, Toronto . . . Mr. U. is a gentleman whom we would like to rave about for columns and columns . . . but since we can't, here are the reasons why . . . he started in the movie business 17 years ago . . . as owner of the Embassy Theatre, then known as the Victoria . . . at that time it was a sort of glorified dump . . . just a young fellow at that time . . . Mr. Ulster is now 42 . . . he patched and plastered . . . painted and altered . . . added and subtracted . . . till he got the show into the semblance of a theatre . . . in 1925 he bought the Photodrome . . . 2 years ago he closed the Victoria . . . gave it a complete overhaul and changed its name to the Embassy . . . believe me, it's a show that could make a first-run theatre owner jealous . . . the staff is trained as though they were handling a Park Avenue carriage trade . . . the decorations of the foyer and the theatre itself are tops . . . Mr. Ulster and his son, who is in his early twenties deserve credit, but lots . . . we could go on this way for hours . . . but we'll sum him up this a-way . . . as a sample of a self-made man . . . Mr. Ulster is one excellent architect!

MEET Mr. Ben Borlack . . . owner and manager of the Bloordale Theatre, Toronto . . . Mr. Borlack is an Independent Owner and in his little theatre he has combined the outstanding decorations of the downtown theatres . . . He is a comparative youngster in the theatre game . . . he began some 5 years ago as owner of a small Queen Street Theatre . . . he sold that one, bought another . . . went on this way till he bought the land upon which he built the Bloordale . . . Mr. Borlack is a clean-shaven, well-built gentleman of about forty . . . he is quite sociable and ideally adapted to the position that he holds . . . he opened the Bloordale on September 2, Labor Day of 1935 . . . we asked him why he chose Labor Day for his opening . . . "Well," he replied, with a characteristic slow grin. "I figured that Labor Day would be a forewarning that every day in a theatre manager's life is Labor Day!"

NO. 6 on our list of interviews is Al Ritchie . . . Mr. Ritchie is manager of the Famous Players' Alhambra Theatre, Toronto . . . He is a veteran of the movie game . . . having started in at the same time as the Famous Players did . . . after a youth spent in the legitimate theatre . . . where he became associated with such outstanding names as . . . Sir John Martin-Harvey, Ethel Barrymore, Houdini, et al . . . Mr. Ritchie joined the F. P.'s as a member of their distribution department in Montreal . . . and afterwards in Winnipeg . . . following this he became manager of two of their theatres in Brandon . . . the Strand and the Capitol . . . then he was transferred to British Columbia . . . then to Sudbury, where he puts on stage shows besides managing a theatre . . . about a year and a half ago he came to Toronto . . . to manage the Alhambra . . . Mr. Ritchie is a well-developed man of about forty or so . . . sports a derby that suits his square-jawed profile . . . what we liked best about him was his solidness . . . his appearance of being the type of man you could have a world of confidence and trust in . . . be it managing one's theatre . . . or as guardian of a money-loaded safe with the combination printed on the wallpaper!

Film Daily Review Calls "Anthony Adverse" 'Outstanding Production on Vast Scale'

Conklin in Winnipeg

J. J. Conklin

TRAVELLING the back-tracks of Siam and Indo-China in search of different travelogue material for a British cinema concern made an interesting interlude for Niall Rankin, Lady Jean Rankin and Miss Rosemary Wilson, who were arrivals in western Canada May 5.

Mr. Rankin stated that both Siam and Indo-China are wonderful places for the cameraman. There was such color everywhere, particularly in Siam, where the costumes of the natives, the plant life and the gorgeous temples all combine to intrigue the photographer.

Three pictures were made in Siam, Mr. Rankin stated, two in color and one in black and white, as well as numerous stills, while travelling in all sections of the country, and then the party motored through French Indo-China in a specially-constructed motor car, travelling about 3,000 miles back and forth between the borders of Siam and Yunnan, where three more pictures were made. In some places the roads were fairly good, but in most places they proved terrible.

While in Cambodia, the party had four days of big game hunting, in which an elephant and a banting, a specie of buffalo, were secured, and a tiger was missed. Hunting for the latter is done mainly at night, the hunter wearing a lamp on his forehead, the only mark visible being the two glowing eyes of the quarry. A steady hand is required then.

Illustrating the advantages of modern transport, Mr. Rankin stated he left Paris in December last, going to Bangkok by Dutch Air Lines. When he left Paris one Monday morning, it was foggy and frosty. On Saturday when the plane reached the Siamese capital, it was 90 in the shade. Lady Rankin and Miss Wilson travelled East by steamer.

The party will go south to Hollywood, Calif., on a visit, and will fly from there to New York, where they will take a steamer for Southampton.

R. KERSHAW, of the Tivoli and Osborne Theatres in Winnipeg, announces that he will spend $10,000 this summer in improvements on the Tivoli. Contracts have already been awarded for the installation of an electrical automatic control system of air conditioning. In the summer months, the Tivoli will be cooled by artesian well water, distributed through cooling coils after being filtered, washed, cleaned and de-humidified. Steam heat will be distributed through the theatre by a similar process in the winter months. The artesian wells are now being sunk. Nearly two months will be required to complete the work, and a number of building plants will benefit as a result.

A PROPOSAL that picture theatres in Winnipeg be included in the business tax rolls but exempted by an amount equal to one-half of their license fee, was withdrawn from proposed legislation by the city of Winnipeg's legislation committee. Leroy Borrowman, city assessor, stated he intended to seek later to have theatres charged business tax but was quite willing to hold his proposal over until next year when several other contentious amendments would be sought.

National Union, Winnipeg, Receives Its Charter.

ORGANIZATION of the National Union of Theatrical Employees, Local No. 8, culminated in an interesting event May 4 in Winnipeg, when at a banquet the charter it has obtained from the All-Canadian Congress of Labor was unveiled and presented.

The ceremony was performed by Allan Meikle, executive officer of the A.C.C. and L., in presence of a large company of moving picture operators and representatives of other locals affiliated with the All-Canadian Congress. On behalf of the latest addition to the ranks of the All-Canadian Congress units in the city, the framed charter was accepted by J. H. Moreau, President; James E. Biggerstaff, Secretary-Treasurer; Ed. Barr, George Hiams, Reg. Lane and Clarence Baldwin.

H. Chappell, of the Canadian Brotherhood of Railway Engineers, proposed the toast of the All-Canadian Congress of Labor, and said the affiliation of the new local with it was an indication that the moving picture operators of Winnipeg were among the rapidly increasing number of workers who believed that the only way to get economic security in Canada was to throw off the shackles of foreign domination and henceforth determine their own destiny.

In responding, Allan Meikle declared that just as the League of Nations was established to bring together countries whose economic interests were identical, so had the All-Canadian Congress of Labor been established to bring together for the defence of their common interests the workers in the Dominion.

Stage and Film

"MY honest opinion is that the people are extremely unfair to motion pictures. They assume that the industry is an enemy of the legitimate stage. I cannot share that point of view," declared Professor Glenn Hughes, director of the division of drama of the University of Washington, Seattle, State of Washington, when discussing "Stage and the Film" at the Pacific Drama Conference, held in Victoria, B.C., May 7. His address climaxed a morning of discussion on drama that covered every branch of the theatre.

Professor Hughes gave an extremely interesting and convincing defence of motion pictures. Professor Hughes said that motion pictures should be viewed without prejudice. One must be careful not to develop an ignorant or snobbish attitude. He then recounted his experience as a newspaper dramatic critic, in which he "covered" about seventy legitimate plays in one year by a good stock company. The mediocrity of the productions bored him, which was more than he could say of the same number of motion pictures he had seen in any given year since. Unquestionably the motion pictures had improved on the plays.

However, he did not think the legitimate stage would be entirely eliminated. To survive, however, it would have to change in some respects. The theatre would have to be made smaller so that persons accustomed to clarity of sound and sight brought about by motion pictures would not be irked by poor hearing and vision in connection with a legitimate play if put on in a large theatre. Scenery, too, should be minimized, he thought, otherwise the effort of the stage to compete with motion picture scenery would be too obvious, and by comparison, he said was odious.

Bobby Breen, Eight-year Old Radio Singer in RKO's "Let's Sing Again" Makes Hit in First Picture